

AMERICAN MUSIC TEACHER

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From the Editor

"**C**OME on, Boys! Let's go! That's what your lead article should be in the January-February issue of AMERICAN MUSIC TEACHER! You want to whip up enthusiasm for your conventions! You want to get the readers all excited about going to your conventions! Show them the thrills and glamor in store for them at your conventions! Give 'em pictures! Show them what they'll miss, if they stay home! Don't lead off with an article on how to teach piano playing! Start off with a bang! Draw them to your conventions! Make them want to come to your conventions!" Thus spoke the editor of a popular, weekly magazine.

Maybe he's right. Maybe MTNA should have a publicity agent, one who would shout from the housetops the advantages of attending MTNA conventions.

On the other hand people seem to be shouting at us all the time to buy this motor car, or this vacuum cleaner, or subscribe to these magazines, or give to this worthy cause. Do the results in sales demonstrate that such advertising of one's wares pays off? Evidently they do. At least advertising of all kinds continues.

Then along comes a philosopher-educator who writes, "Adult education should be liberal, and it should be interminable. We are led to this conclusion by looking at the nature of man and the nature of knowledge. *The man who stops learning is as good as dead*, and the conditions of modern industrial society, which put little strain on a man's intelligence in the conduct of his work, place a premium on the premature cessation of thought. It is impossible to say that a man can develop his highest

(Continued on page 24)

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IS THERE A PLACE FOR MODERN MUSIC IN OUR COLLEGES?

Arnold Elston

THIS sounds like a downright doltish question, for hasn't modern music already attained a respected status in our colleges, as evidenced by such facts as the numerous college festivals of contemporary music, the active presence of progressive composers on the music teaching staffs, the commissioning of new operas and other works for performance by the musical forces of the college student body? These, indeed, are inspiring facts; yet I believe they constitute mostly a sort of glamorous facade to our educational program for the advancement of a living musical culture. When we seek the answer to this question by examining the offerings in the college music courses and concerts, we find all too often that the place assigned to modern music, literally and figuratively, is at the bottom of the program.

When I refer to modern music I do not mean the works of Debussy, Fauré, Ravel, Albeniz, Delius, Elgar, Reger, Sibelius, Rachmaninoff, among others, whose music represents what was original, advanced, or just stylistically current about forty to sixty years ago. Actually it is largely the music of these men and of their followers which comprises the so-called "modern group" of the typical college concert. We are all familiar with that motley assortment of minor pieces, served up at the end like after-dinner dainties, which is proffered us as modern, and which the general public has come to accept as such, although nearly two generations of composers have since appeared upon the musical scene. Yet it is only to the creative men of our own generation that we can look to

distill out for us the meaning of our time, and to make us conscious of it; the act of avowal of our creative men is the mark of our sincerity towards ourselves.

Upon directing our attention to the college courses in music history, we frequently note that the modern period receives rather cavalier treatment. Generally the course gives a chronological survey from the music of antiquity to that of today. The last lap is usually a scramble, during which the instructor administers a concentrated dose of unfamiliar and taxingly complex modern works to be taken in one gulp, though obviously such music demands more thorough and painstaking study than the music of the better known classical and romantic periods.

The increasing specialization in musicological research has thus far not carried into the modern period. Most musicologists remain oblivious of, or indifferent to modern music, apparently regarding it as unhalloved ground, hardly worthy of their scholarly intent.

Lack of Scores

A perfunctory interest in modern music will show up glaringly in the woeful lack of scores in the music department and college libraries. Can one find there the major works of a Schoenberg, Stravinsky, and Bartok? Are there representative scores by Ruggles, Riegger, Webern, Roussel, Hindemith, Varese, Milhaud, among others? Admittedly some of these composers are radical and problematical. I wish to point out, however, that whereas we take it as a matter of course that a competent physics or chemistry department

should possess a library of up-to-date and advanced studies which embody the state of knowledge and theory in the field, many a college music department is prone to view with complacency the serious gaps in its collection of modern scores.

Music theory as it is commonly taught raises another obstacle to an enlightened and sympathetic attitude towards modern music. The dizzy pace at which divergent stylistic practices have succeeded each other since Wagner, has proven too formidable for the music theorists bent on codifying these practices into neat rules. The fact, for example, that a modern work is atonal, polytonal or tonal, is of no great importance—what matters is how the composer uses his particular set of harmonic values to create a variety of tensions, articulating functions, intervalic relationships, coherence of parts, etc., which serve to organize and integrate the musical structure. In short, a musical work is a construction behind which lies a vital process of thrusts and counter-thrusts, of premises and consequences, of risks and compensations. The chief task of the theorist should be to disclose this vital process in every individual work; this is much more important than fretting over the pedigree of a chord, or positing inviolable rules which no composer ever formulated or would hesitate to break.

The student of harmony may be so misled by doctrinaire textbooks and teachers who present classical and romantic harmonic practices as a wholly consistent and orderly scheme, that the student in turn will react with bewilderment to the apparent heresies of modern harmonic usage, where supposedly outlawry is the only rule and anything goes.

The performance of modern music in the college depends about equally upon the music faculty and the students. The situation of the faculty performer is often a difficult one. He may consider himself a concert artist in residence or he may be subjected to pressures to assume this role. His standing as a concert performer will be gauged to a large extent by his audience appeal. Consequently he may feel impelled to compete with the commercial concert performers in order to gain favor. Thus he may shun to play the more radical music

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Arnold Elston is Associate professor of Music at the University of Oregon.

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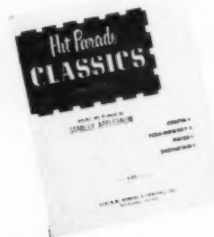


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RECITALS ARE "MAGIC"

by Virginia Obenchain

PLACE: A music studio.

TIME: About three months before the annual recital.

TEACHER: John, I am going to assign you this clever piece which I'd like to have you learn for the recital that we are having in June.

PUPIL: Oh, Miss Smith, do I have to play in an old recital?

TEACHER: Why, John, I'm surprised at you. I thought you would enjoy showing your parents and friends what you have learned to play this year. And, how else can you gain confidence in playing before others?

PUPIL: Aw, Miss Smith. Recitals are "sissy" stuff. I don't want to play in a recital.

* * *

Has the above scene ever occurred in your studio? Well, frankly, it has happened to me several times. So often, in fact, that I decided to do something about it.

Why do we have to have recitals, you ask. They are usually just a boring event that parents have to "endure" once a year. Well, now that my recital plan has been changed, I find the children asking, "Why don't we have *more* recitals?"

In revamping my recital events I decided:

1. To give each pupil a memento of each affair. This is where those wonderful small composer's busts come in. Well in advance of the recital, I ask each student whom he considers his favorite composer. We then discuss the composer whose bust

he shall receive later. This is a stimulant to his biographic information, as well as a desire to "work for something," a goal to reach, more or less. The "participate or bust" idea has worked out so well that now I find the pupils making a collection and "bragging" to their friends about how many busts "I earned by playing in recitals."

2. Vary the recital program by including several duets, trios, and two-piano numbers. If there is an organ in the recital hall, arrange some organ and piano duets with you, the teacher, at the organ. Try to select your duet and trio partners in regard to the neighborhood in which each lives. That is, select two pupils who live near each other and share many interests in common. You will find that you will come to know your students better, and this makes for better teaching. A good teacher must study each individual student and plan a study program which best fits his needs.

3. Have the younger students play recital pieces which are easier to play than their ability calls for. This is one way to avoid "nervousness" at the recital. The pupil must have confidence and know his piece perfectly. His confidence will be greater if the piece is rather easy.

4. Suggest that each participant play his piece on at least five different pianos before the big event. If possible, have him play before a school or church group.

5. Have several "party-recitals" during the year. I always stress informality at these times and the children look forward to these parties. Usually I divide my class into groups and have parties for each group at a church hall or in my own

home if possible. The children look forward to refreshment time when I serve either pop and cookies, Boston coolers, or ice cream and cookies. At Halloween we have cider and doughnuts. We play party games, and prizes are kept very simple. Usually the prizes consist of candy bars. I take the "questions and answers" from the Junior Etude page and we have a lot of fun and gain added knowledge in this way. I let the children do as much work as I, myself, do at these affairs. They enjoy helping. We also play many music games and each child plays a piece which he has recently learned. Of course, I plan to have this be his recital piece.

Many teachers may argue that they have so many pupils that they cannot take the time to spend on parties, and such. I personally feel that I would rather have fewer pupils and a better class, than many pupils and an unfriendly group. Every extra minute that I have spent on my class in addition to teaching time has paid off in heavy dividends. My pupils' parents are eternally grateful, and that in itself is a substantial reward.

6. My final suggestion is to have a surprise at every recital, to be announced at that time. Last year I had a small friend, nine years of age, present some magic tricks, and the parents as well as the children loved him! You could have a singer, instrumentalist, or elocutionist. But whatever it is, it is certain to spell M*A*G*I*C at your recitals.

You know, this business of teaching is no "snap," these days. In fact, I haven't been kept "on my toes" so much since I studied "ballet!"

Virginia Obenchain teaches in Willoughby, Ohio.



Fred Waring Music Workshop
announces its 1954 Season for Choral Directors

A fast-moving, intensive course for choral directors who wish to learn firsthand the professional techniques which Fred Waring and his Pennsylvanians have developed in their many years of highly successful pioneering of choral music in concerts, films, recordings, radio and television. The 1954 schedule will consist of five one-week sessions: June 20-25, June 27-July 2, July 4-9, July 11-16, July 18-23. Enrollment in the third and fifth week is limited to directors who have previously attended a Waring Workshop. All sessions will be held in the Ennis Davis Dormitory and Music Hall — permanent quarters of the Waring Workshop — located in Delaware Water Gap, Pa. Now in its eighth season, the Waring Workshop has been attended and enthusiastically endorsed by more than 4,600 directors of school, college, church, community and industrial choral groups. For further information and enrollment form address: Registrar, Fred Waring Music Workshop, Delaware Water Gap, Pa.

Some Aspects of Music Selection and Service Playing

Robert F. Crone

IN speaking of music used as part of the Anglican or Protestant Episcopal Liturgy, as it is generally called in this country, we are confronted with problems inherently present in church music of all communions, as well as specific situations brought on by the history and traditions of the Anglican Liturgy itself. This Church has a fixed liturgy—that is, forms of worship are prescribed for use at public services by the Church. These forms have a long time-honored tradition, parts of which are mutilated or lost many times through individual local custom, or worse, through a misconception of the aims of music in the church by those in charge.

Historical Basis

Historically, the basis of the Anglican Liturgy is the Catholic Mass in the Sarum-Gallican form, of which it is a direct descendant, since the core of the service is in most part a translation or paraphrase of the mediaeval Latin into the vernacular. The main choral portions were explicitly retained, such as the *Kyrie*, *Gloria*, *Creed* and *Sanctus*, while other parts such as the *Benedictus qui venit*, *Agnus Dei*, and the *Propers*, known as *Introit*, *Gradual* or *Sequence*, *Offertory* and *Communion*, were retained by implication. Following the First Prayer Book of Edward VI in 1549, subsequent versions of the Book of Common Prayer omitted, transposed the order, and again reinstated some of these musical parts of the service. The core of the service is there, even though somewhat barren of instruction in the use of material, so that a historical approach is therefore necessary to appreciate fully the theological, and through this the aesthetic background. The offices of the Roman Breviary, used anciently and still today in the monastic orders and by all priests privately, were likewise retained under the names of Morning and Evening Prayer, the former by

general usage supplanting the Communion Service as the principal Sunday service in most American churches, a situation not at all intended by the compilers of the Prayer Book. For more detail on the sources, I would refer you to the scholarly work of the Rev. Massey Shepherd Jr., *The Oxford American Prayer Book Commentary*.

The last revision of the American Prayer Book, that of 1928, has corrected the order or restored many of the musical deficiencies, and in some dioceses the American Missal is authorized, which gives explicit directions as to ceremonies, vestments, and music. Generally speaking however, we still lack specific direction in many matters, which, as a result, leads in many cases to individual interpretation, or, I should say, misinterpretation—the final end being as far as the music is concerned artistic chaos and utter confusion among all concerned.

For this reason, it would be well to take the First Prayer Book of Edward VI as an authority on the true English Rite and usage, as far as the interpretation of ceremonies, vestments, and the choral service are concerned. The Reformation in England did not abolish the old forms of worship so quickly. Tradition was strong, and the First English Liturgy, containing the daily offices and the Holy Communion in English, still enjoined the use of the choral service, and the greater part of the ceremonies, vestments, and customs of its Latin predecessor. We find here specific reference to the type of chant to be used by the priest in the singing of the *Lessons*, *Versicles*, *Collects*, the *Epistle* and *Gospel*. The Choir's part in the service

is made clear, and directions are found for the people's joining in the musical parts of the services. This consists of the *Canticles* at Morning and Evening Prayer, likewise the *Responses*, *Venite exultemus* and *Psalter*, the *Creed* and *Our Father*;—at the Litany the *Responses*;—at the Communion Service the *Kyrie*, *Nicene Creed*, *Sanctus*, *Benedictus*, *Agnus Dei*, and *Gloria in excelsis*. The Choir's function is to lead the people in singing the above parts of the service, as well as in the singing of the *Introit*, *Gradual*, *Offertorium*, and *Communion* at the Eucharist. The Latin Motet was to be supplanted by the Anthem, a choir function. The Priest's part consisted of the *Versicles*, the opening words of the *Creed* and *Our Father* and the *Solemn Collects* at the Offices; at the Communion service the *Collect*, *Epistle* and *Gospel*, the opening words of the *Nicene Creed*, the *Sursum Corda* and *Preface* to the *Sanctus*, the closing words of the Prayer for the Church and the Canon, and finally the opening words of the *Our Father* and *Gloria in excelsis*.

Correct Emphasis

Actually, therefore, we see that the congregation has been assigned the greater portion of the choral service, which is as it should be if we are to achieve a sense of corporate worship. In many places too much emphasis is placed upon more or less elaborate settings of the canticles at the office, and on certain portions of the Communion service, sometimes to the exclusion of parts intended to be sung by all. As master of the

(Continued on page 24)

Robert F. Crone is Organist and Choirmaster at St. Andrew's Episcopal Church, Louisville, Ky.



Program—

—Detroit

East Central Division

February 15-18

Hotel Statler

Sunday, February 14

Afternoon

Pre-convention Registration

Monday, February 15

Morning

Registration and Exhibits

SECTIONAL MEETINGS

- A. Junior Piano, Frances Clark, chairman
"The Philosophy of Education Applied to Practical Piano Teaching", Frances Clark
 - B. Certification, Cyril Barker, Detroit, chairman
"The Aims and Policies of the Present Committee", Cyril Barker
"The Importance of the Private Music Teacher In Our Culture and In The Field of Music Education", Lee Blazer, Greenfield, Indiana
"The Professionalization of the Private Music Teacher"—MTNA Interest and Activity. A presentation of a model plan as developed by the National Committee on Certification, Cyril Barker
 - C. Theory-Composition, Roy T. Will, Indiana University, presiding. A closed meeting for State Chairmen.
- General Session, LaVahn Maesch, President MTNA East Central Division, presiding
Welcome, Responses, introductions.
President's message, "What After the First Year?"
Musical Interlude presented by Shirley Balk, Calvin College,

in a piano program of works by Bach, Kent Kennan, and Brahms.

A Message from Barrett Stout, President of MTNA
Musical Interlude, presented by Men's Glee Club, Wayne University, John Bryden, Director

Noon

Michigan Day Luncheon, with program by Walter Schrott, Pianist

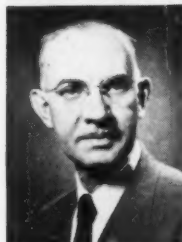
Afternoon

- Church Music
Robert Noehren, organist, in recital at St. John's Episcopal Church
- Four Hand Piano Recital
Ernst Victor Wolff and Joseph Evans of Michigan State College

SECTIONAL MEETINGS

- A. American Music, Burrill Phillips, University of Illinois, chairman
Program presented by Stanley Quartet, University of Michigan. Works by Leslie Bassett and Ross Lee Finney.
- B. Voice, William E. Ross, Indiana University, Chairman
Author's panel: "What Kind of a Voice Teacher Are You?"
- C. Junior Piano, Frances Clark, Kalamazoo, chairman;
Frank Friedrich, Bay Village, Ohio, presiding
"The Philosophy of Education Applied to Reading", Frank Friedrich
Panel Discussion

ON DETROIT PROGRAM



Robert A. Warner
Musicology
Carl L. Nelson
Voice

W. B. Wooldridge
Voice
Henry Charles
Voice

Christine Gunlaugson
Voice
Marjorie W. Briggs
Senior Piano

Nellie G. McCarty
Junior Piano
Stanley Fletcher
Senior Piano

Louis Potter
Strings
Maynard Klein
Musicology

Amos S. Ebersole
Voice
Ralph E. Hartzell
Voice

Evening

A Program of Contemporary Sacred Music
Contemporary Organ Works, played by Robert Cato
Contemporary Sacred Choral Works by American Composers,
performed by The Festival Choir, Cyril Barker directing
Choir and Organ works

Tuesday, February 16

Morning

Registration and Exhibits

SECTIONAL MEETINGS

- A. Senior Piano,** Walter Robert, Indiana University, chairman; Marjorie Briggs, Hamline University, presiding.
Music for Piano Duet—works of Mozart, Hindemith and Bizet, performed by Sidney Foster and Walter Robert
Gunnar Johansen, University of Wisconsin, in performance of Busoni "Fantasia Contrappuntistica"
- B. Certification,** Cyril Barker, Detroit, chairman
Comparisons and Evaluations Relative to the Adoption of the Model Plan by the states in the East Central Division, MTNA.
Analysis and Evaluations by the Sub-Committee on Observation.
- C. Theory-Composition,** Roy T. Will, Indiana University, chairman; John H. Lowell, University of Michigan, presiding
Panel discussion: "Theory and the Applied Music Teacher"

SECTIONAL MEETINGS

- A. American Music**
Two-Piano Recital, presented by James Ming and Clyde Duncan, duo-pianists, Lawrence Conservatory.
- B. Voice,** William E. Ross, Indiana University, chairman
Panel Discussion: "How Should a Singer Be Trained?" featuring Henry Charles, Ames Ebersole, Christine Gunlaugson, Carl Nelson, Warren Wooldridge, Ralph Hartzell, John Thut.



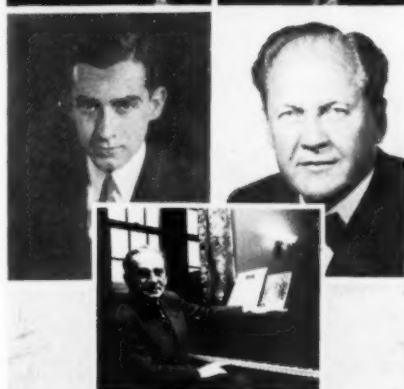
Left: Cyril Barker, Organist

Right: Walter Robert, Senior Piano



Left: Robert Miller, Pianist

Right: Frances Clark, Junior Piano



Left: Robert Cato, Organist

Right: Phillip Duey, Voice

Left: Donald Ferguson, Musicology



William E. Ross
Voice
David Robertson
Strings

Ada Brant
Junior Piano
Louise Goss
Junior Piano

Frank Friedrich
Junior Piano
Robert Noehren
Organ

- C. Junior Piano**
"The Philosophy of Education Applied to Meaningful Materials", Louise Goss
Panel Discussion and Question-Answer Period

Noon

Ohio and Wisconsin MTA Luncheons; Mu Phi Epsilon Luncheon

Afternoon

SECTIONAL MEETINGS

- A. Joint Meeting, Musicology, Strings, ASTA**
Lecture-Concert: "The Early Concerto Grosso", Donald N. Ferguson, Macalaster College, St. Paul. Concerti Grossi by Torelli, Vivaldi and Bach will be performed by students from Michigan State College, Louis Potter conducting.
- B. Junior Piano**
"Rhythm and Dalcroze Eurythmics", Martha Baker
Panel discussion and Question-Answer period

(Continued on page 20)



←Reading down: Gunnar Johansen, pianist; Stanley String Quartet; Mischa Kottler, pianist.



Toledo Youth Symphony Orchestra; Sidney Foster, pianist.

THE artist-teacher occupies a very special position with regard to the public school string program. This position is derived from the fact that as a concertizing artist, he comes into contact with hundreds of communities throughout the continent, instead of being confined to one single community throughout the year.

He can use his special position to stimulate interest in the public school string program wherever he goes. The complaint is heard, not without reason, that the string program is often supported far less enthusiastically, by students and parents alike, than the band program. The argument advanced is that there is more "glamor" and "excitement" to band playing, what with public parades, uniforms, football games, and dances.

Well, then, let us supply equal glamor and excitement to the string program. An artist of standing who visits a community for the purpose of giving a concert, is usually the object of a good deal of gracious hospitality and publicity in connection with the event. If, instead of directing all this publicity towards himself, the artist shows his genuine interest in the public school string program, he can channel much of the public interest towards that program, and render a considerable public service. To begin with, he should call attention to the string program in his press and radio interviews. This will have a strong psychological effect. For the inescapable meaning is that the artist regards this program as highly important, and that he wishes to be linked and associated with it. And the immediate reaction of his local readers and listening audience is bound to be that it is important to them too.

Many Opportunities

This is only the beginning, for the visiting artist-teacher can do much more. Within the time limits of his stay in a community, he can offer to visit one or more schools, attend string rehearsals, accept invitations to talk to the students, conduct a rehearsal. To the students this is of course a tremendous stimulus, lifting them out of their everyday routine and bringing them into personal contact with the visitor to their town.

Henri Temianka is a concert violinist and member of the Paganini String Quartet.

The Artist Teacher's Interest in the String Program

Henri Temianka

Often the resident teacher has found his students slow to act on certain suggestions. The visitor, briefed in advance, can direct his remarks towards these points, and thereby provide strong moral support for the local teacher, further strengthening the latter's prestige by his wholehearted endorsement of his aims and methods.

The press can be invited to report on these get-togethers by word and picture, and the students, finding themselves temporarily the center of public attention, publicly linked with their teacher and the artist, will begin to find as much or more glamor in string playing as in any other occupation.

Nor is the accent on glamor alone. The experienced artist-teacher has a great deal to give to teacher and student alike. I have never yet met a colleague from whom I could not learn something. This works both ways. For there is no doubt that the visiting artist-teacher with his fresh approach upon his arrival in a community, can be of considerable help to those of his colleagues who feel they have been cooped up with their problems, and need a new perspective.

It is the artist-teacher's obligation to share his experiences with his teaching colleagues. In his dual capacity as a performer and teacher, he is continually in a position to put his theories to the test of reality. The concert platform is a proving ground almost as dangerous as Bikini. That new fingering that seemed so wonderful at home is promptly discarded after one public experience. On the other hand, valid

new ideas are frequently confirmed in public performance, and subsequently handed on to one's students and colleagues.

The Value of Sharing

It is not good to travel through life with a completely inflexible set of rules and ideas. Mental arthritis quickly sets in. The public performer can keep his colleagues in good mental health by sharing with them the experiences gained on the concert platform.

Very often the resident teacher living in a smaller town is concerned about the danger of losing touch with the mainstream of music, with the vital progress of musical education. He would like to be able to talk to some one who, like himself, is interested in those matters, with whom he can freely discuss them as one good colleague to another. The visiting artist-teacher can supply this need. In many communities, during the past few years, I have foregathered with the resident teachers, on the day preceding or following a concert, or even on the day itself. Invariably our discussions were stimulating, happy occasions, from which everyone benefited in one way or another.

Sometimes as many as seventy or eighty teachers have joined these informal gatherings, driving in not only from neighboring communities, but from schools and colleges throughout the state. Some had left their homes at 4:00 or 5:00 A.M. and driven through the cold dawn to

(Continued on page 28)

A Reno Piano Teacher Goes All Out for Class Piano

Florence Billinghamurst

Foreword by Dorothy Bishop, School of Music, University of Southern California.

Class piano offers itself as unquestionably the most exciting means of providing group motivation for musical learning. The fact that group instruction requires a different emphasis from the private lesson often causes the teacher to hesitate in trying her hand at class routine. Questions of how to choose material that will lend itself to group instruction; of how to manage with the limited space and equipment of the average studio as well as how to combine private and class lessons without overburdening students financially—all need consideration.

The following excerpt of the personal letter from Miss Florence Billinghamurst—who by the way hadn't the faintest idea of writing a magazine article!—provides enthusiastic answers to these and other questions of how group instruction can vitalize piano instruction. The experiment described followed Miss Billinghamurst's attendance at the Class Piano Methods and Workshop course given by Fay Templeton Frisch at the University of Southern California's School of Music Summer Session. The application this teacher made of group instruction should find a sympathetic audience with studio teachers everywhere who share the same ambitions and goals for consistently more effective teaching.



"NOW for the *Fun* I've had with piano classes this year! The combination of *class* instruction and *private* lessons for everyone has been *ideal*! The students have gained a tremendous amount and have had a wonderful time in the process. As for myself, I've spent hours working out the details but have keenly enjoyed every minute of it.

"There were two rather thorny problems to be solved at the outset. The first was: how to offer both class and individual instruction to every pupil without an additional tuition

cost to the parent, or a financial loss of time to the teacher. The second was: how to introduce class piano into the studio and correlate it effectively with individual instruction.

"The first problem had proven a stumbling block to me several years before when the pressure of an insistent waiting list of prospective pupils forced me to discontinue two very successful weekly classes given free of charge to my younger pupils. They were so disappointed that they prodded me for months to resume the classes, but the necessary time for classes never seemed to be forthcoming. During the summer session at the University of Southern California I had the rare good fortune of witnessing Fay Templeton Frisch carry out her tremendously effective class procedure and chord approach with piano classes of differing age levels, and I returned to my Reno studio convinced that I must find the answer to my problem. I did find it, I believe, in this very satisfactory manner. In order to marshal the necessary time for the five piano classes necessary to accommodate all my students I deducted ten minutes from each forty-five minute private weekly lesson. The result was a weekly class and a weekly individual lesson for each pupil without increasing the tuition.

"As for the second question—how to correlate class and private instruction, I reorganized the whole year's work in my piano studio around the class as a unit, thus making the group procedure the central core of music study and activity for every student. Class and individual lessons were found to be entirely compatible, since

the larger repertoire made possible by private study contributes to class projects. When, for instance, after several months of class experience, pupils had become familiar with the primary chords, tonic, dominant seventh, and subdominant, in each major key, one youngster would perform a musical composition learned in his private lessons for his classmates. They, in turn, observed his playing closely, and gained valuable experience in recognizing chords. In this way both individual and class were absorbed in the activity.

"I have had two main objectives which I believed to be attainable for each group: first, to give each pupil as much *ensemble* experience in playing or participating in music-making as possible, allotting the greater share of responsibility to those pupils who were the most experienced musically; and secondly, to try to induce each member of the class to develop for himself a *keyboard vocabulary* of primary harmonies for ease and spontaneity in reading, transposing, memorizing, improvising, and, in general, 'feeling the music'.

Introducing the Idea

"Mrs. Frisch had suggested a tea for the mothers in September as a dignified and effective way to introduce the idea of piano class instruction. They were most receptive to the plan, and so the undertaking was launched. Since several of the mothers had not yet seen the classes in action by the end of the spring term, however, I included as the first group in both June recitals 'A Visit to the Junior Piano Classes'. While the fathers as well as mothers viewed the procedure the boys and girls were little angels, and had a delightful time transposing several compositions into any major key requested by a much impressed audience.

"The superintendent of the Reno city schools later expressed his regret that piano classes were not offered several years ago while his daughter was studying music. And two grade school principals, several public school teachers, one retired musician, and three piano studio teachers also added their enthusiastic praise for the effectiveness of the piano class.

"The pupils themselves see the benefits and have commented happily

(Continued on page 28)

Florence Billinghamurst teaches in Reno, Nevada.

Program—

—Omaha

West Central Division

February 24-26

Hotel Fontenelle

Wednesday, February 24

Thursday, February 25

Morning

Morning

Registration and Exhibits

Registration and Exhibits

General Session: Introductions; Address by Dr. Barrett Stout, President of MTNA — *"The Challenge of the Private Studio"*; Program by University of Nebraska String Quartette, featuring works of Brahms and Bloch.

SECTIONAL MEETINGS

Noon

A. Senior Piano, William Meldrum, William Woods College, presiding.

Luncheons of Missouri, Iowa, Kansas and Nebraska Music Teachers Associations

B. Strings, Emanuel Wishnow, University of Nebraska, presiding.

Afternoon

Topic: *Common Problems Affecting Stringed Instrument Teaching*, with panel of five.

SECTIONAL MEETINGS

C. Voice, Herbert Gould, University of Missouri, presiding.

A. Music in the Schools, Delinda Roggensack, Cornell College, presiding.

Topic: *The School and the Private Teacher*

B. Junior Piano, Ruth Emmert Fallein, Drake University, presiding.

"Keyboard Harmony from the Beginning", Dorothy Gaynor Blake

"Group Teaching; A Stimulus to Student and Teacher", Myrtle Spurrier Stewart

C. Musicology, Robert D. W. Adams, University of Kansas City, presiding.

"The Keyboard Style of Antonio Cabezón", Hoyle Carpenter

"Musicology and the General Music Teaching", Andrew C. Minor

Concert by Andy White, baritone

SECTIONAL MEETINGS

A. Organ and Choral Music, Frank B. Jordan, Drake University, presiding.

B. Theory, Charles Watson, Union College, presiding.

Topic: *Some Considerations in Planning Advanced Theory Courses*, with three specialists considering "Counterpoint", "Form and Analysis" and "Composition"

Evening

Dinner

Steinway Hour, featuring a concert by Willard MacGregor, pianist, followed by reception. Concert and reception through the courtesy of Schmoller and Mueller Piano Co.

Noon
Luncheon, sponsored by Federation of Music Clubs, Omaha

Afternoon

SECTIONAL MEETINGS

A. Organ

B. Junior Piano, Ruth Emmert Fallein, Drake University, presiding.

"Revealing 'Styles' of Composers to the Advancing Student", Henry Harris

"A Program of New Teaching Material", Raymond Walter Jones

C. Music in the Colleges, Alvin Edgar, Iowa State College, presiding.

Concert by Himie Voxman's Woodwind Quintet, University of Iowa

SECTIONAL MEETINGS

A. School Music, Delinda Roggensack, Cornell College, presiding.

Topic: *"Performance Versus Private Teaching"*

"The Instrumentalist Looks at Teaching"

"The Vocalist Looks at Teaching"

(Continued on page 21)

PROGRAM PLANNERS

Left to right: Ruth Emmert→ Fallein, Junior Piano; Frank B. Jordan, Organ; D. M. Swarthout, Council of State and Local Presidents.



Not pictured: Hardin Van Dausen, Voice; Delinda Roggensack, School Music; Rogers Whitmore, Certification; Charles Garland, Theory; Jeannette Cass, Student Activity.

Emanuel Wishnow
Strings

William Meldrum
Senior Piano

C. Ruskin Sandbourne
Contemporary Music

E. Thayer Gaston
Psychology-Therapy

Robert Adams
Musicology

James B. Peterson
Local Chairman



Program— —San Antonio Southwestern Division

March 3-6

Hotel Gunter

PRECONVENTION ACTIVITIES

Tuesday, March 2

Afternoon and Evening

Registration

Guided Tours of picturesque San Antonio

Dinner for Divisional Executive Committee, followed by Executive Committee Meeting

Wednesday, March 3

Morning

Presentation of Music to Pre-School Children, Evelyn Howard Altman, presiding.

"Getting the Right Start", Miriam Wagner

"Working With the Pre-School Child", Anna Dunn

"Advantages of Pre-School Music for the Child", Sister M. Elaine

Accordion Teachers Guild Program, A. J. Rozance, President of Accordion Teachers Guild International, presiding.

"Evaluation of the Accordion", A. J. Rozance

Program by the Concert Trio of Houston, Texas, in a program of works by Bach, Mozart, Beethoven and Debussy

General Session, Hazel D. Monfort, President, MTNA Southwestern division, presiding.

Welcome, Greetings and Response

Convention Keynote Address—"One Music", Barrett Stout, President, MTNA



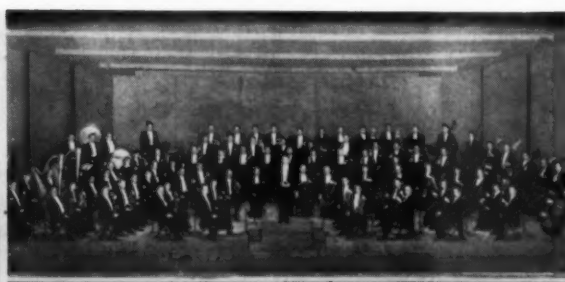
↑ Left to right: Kenneth Osborne, organist; Morton J. Keston, Psychology; University of Oklahoma Trio.

→ Left to right: Miriam Wagner, pianist; Robert Hoffman, pianist; Sylvia Zarimbo, pianist; Stefan Bardas, pianist; Marilyn Mason, organist.



Houston Youth Symphony, Howard Webb, conductor

San Antonio Symphony, Victor Alessandros director.



↑ Mission San Jose, one of the many glamorous San Antonio attractions.

Piano Concert by Stefan Bardas, University of Tulsa. Works of Debussy and Casella

Afternoon

General Session: *Psychology of Music*, Morton J. Keston, University of New Mexico, presiding.

Panel Discussion: *"Psychological Aspects of Music Teaching"*, including Orville Borchers, Clarence Burg, Hazel Cobb

General Session

"Organizational Activities", S. Turner Jones, Executive Secretary, MTNA, Editor of *AMERICAN MUSIC TEACHER*

"State and Divisions", Duane H. Haskell, Vice-President, MTNA, Arkansas State College

Address—"Two Worlds of Music", Stefan Bardas, University of Tulsa

Concert—University of Oklahoma Trio in program of music by Brahms and Copland

Evening

General Session: *Contemporary Music*, Carlos Moseley, University of Oklahoma, presiding.

Piano Workshop—George Anson

Contribution of recent important compositions for children, and easier piano literature by Stravinsky, Bartok, Bloch, Milhaud, and Copland

Romona Kuemlich-Howard Waltz

Original piano music by contemporary composers, for one piano, four hands

Thursday, March 4

Morning

SECTIONAL MEETINGS

(Continued on page 22)

A Basic Philosophy For The Teaching of Music Theory

George List

AN "educational philosophy" can be reasonably defined as a "set of principles for guidance in teaching." What then is a "basic philosophy"? We denote by this term those assumptions, those value judgments that underlie principles of teaching—the points of view upon which principles of teaching are based.

When we examine the points of view represented in the college music department we find, in general, three basic philosophies in operation. They are, to give them labels, the basic philosophies of Liberal Arts, of the Conservatory, and of Music Education. These philosophies are not divergent in every respect, but in their core assumptions, in their value judgments as to the purpose of a musical education, they differ markedly.

These three opposing viewpoints can be summed up briefly as follows: the core value judgment as to the purpose of a musical education is for the Liberal Arts—the development of critical judgment, the "knowing about" music; for the Conservatory—the acquisition of skills and insight for the performance of music; for Music Education—the development and the enrichment of the personality through music.

Typical statements of these three basic philosophies, too long to be included in this short article, can be found in the following: *Liberal Arts*: Boethius, *De institutione musica*, I, 33; in *Source Readings in Music History*, edited by Oliver Strunk, Norton, 1950, p. 86—Robert Maynard Hutchins, *The Education We Need*, Human Events Pamphlets, Henry Ragnery Co., No. 22, September 1947, p. 86. *Conservatory*: Frank Damrosch, *Some Essentials in the Teaching of Music*, G. Schirmer, 1916, p. 4. *Music Education*: John Dewey, "Progressive Education and

the Science of Education," *Progressive Education*, Vol. V, No. 3, July-August-September, 1928, pp. 197-8. —James L. Mursell, *Music in American Schools*, Silver Burdett, 1943, p. 32.

These divergent orientations are the cause of much conflict within music departments. Compromise is made difficult by the fact that these basic philosophies are implicit rather than explicit. They govern reactions much like conditioned reflexes.

The teacher of applied music, for example, is as convinced that "what is good for the performer is good for the musician" as Charles E. Wilson is convinced that "what is good for General Motors is good for the country." Unfortunately, value judgments are not susceptible to scientific proof. They must really be accepted on faith, as must all philosophies and religious beliefs. They are not natural laws, like the law of gravity, and cannot be proved by controlled experiment with an apple.

Which Philosophy?

How then shall we proceed? What philosophy should theory teachers adopt?

The only logical procedure, it would seem, would be to adopt the philosophy most consonant with the basic value judgments of the society we live in. We are a society dedicated legally and, we hope, socially to belief in the equality of man, in individual rights and in the right to "the pursuit of happiness." The philosophy based on these value judgments, and its political expression, is called "democracy." Which of the three philosophies outlined is most consonant with our basic social philosophy?

The Liberal Arts philosophy, in its origins, is aristocratic. At its best it is education for the intellectually elite. There is nothing intrinsically undemocratic about being an intel-

lectual, although some of our legislators seem to think so. Yet, a point of view that emphasizes the acquisition of critical, scholarly judgment as the *raison d'être* of a musical education, that poses standards the majority of our college population cannot reach, is hardly the philosophy for those of us who are mainly concerned with the average. It is further to be doubted that the hoped-for by-products of a scholarly education, good taste and objective standards, necessarily furnish the average student with the tools, skills, and insights needed for success in his particular professional activities.

A similar judgment applies to the Conservatory philosophy. A process intended to develop virtuosi is not likely to develop very useful by-products for the majority of students, unless frustration is so considered. Democracy is concerned with all, not only with the strong and the fleet of fingers.

The philosophy of Music Education, on the other hand, is directed towards the development of all individuals through music. Its basic orientation is not only different in character, but in degree, for it encompasses the other two philosophies within its own, and is a guide to the instruction of the virtuoso and the scholar, as well as that of the teacher and the amateur.

As those of us who have taught in the public schools know very well, this philosophy has had some curious interpretations in practice. Many compelling criticisms might be made of some principles of teaching supposedly based on this orientation. However, these criticisms, no matter how cogent, do not invalidate the basic philosophy of organizing education for the benefit of the individual, no matter what his age, interest or ability; for all individuals, and thus, for society in general.

Our conclusion, then, is that the basic philosophy of Music Education

George List is on the staff of the University of Indiana School of Music.

is more consonant with democratic philosophy in general than are the opposing philosophies of the Conservatory and of the Liberal Arts. Again, it should be noted that our conclusion applies to the basic philosophy of Music Education. By this statement we neither accept nor reject principles of teaching based on this point of view.

Crux of the Matter

Assuming then that our conclusion is accepted, let us rephrase our basic philosophy in such a manner as to spotlight what seems to be the crux of the matter for the college teacher, the conflict between the interests of the subject-matter and the interests of the student. We state our position as follows:

Assumption: The needs of the student and of the society of which he is a part are of greater importance than the subject-matter he studies. It follows, therefore, that the selection, organization and presentation of the subject-matter should function in the direction of meeting these needs.

This statement leads to two considerations:

1. In what manner do the skills learned serve the student in his professional activities? Are they concretely useful to him?

2. What broad cultural use may the student make of skills and materials learned? Do they assist his adjustment or purposeful activity in present day society?

Both items are really different facets of the same questions. In professional training the first must of necessity be emphasized; in training the amateur or music-lover, the second should be stressed.

It is not our purpose, nor is it possible in this short article, to discuss at any length the application of this orientation to the teaching of music theory. We shall content ourselves, therefore, with posing a number of questions concerning the content of the theory curriculum in general, hoping they may shed some light on the matter. These questions should be considered in the light of the above stated philosophy. We are assuming that the students enrolled in college theory courses are preparing to become professional musicians in one field or another.

1. What function in the profes-

sional activity of a musician is served by the ability to take four-part dictation, or, for that matter, two-part dictation? Would it not be more sensible to use formal ear-training to develop ability to detect performance errors in rhythm, pitch and intonation? Is this not a more important function of the musician's ear than the ability to write down the entire score heard?

2. Why emphasize four-part vocal writing in written theory? How much of the music that our students will work with in their professional careers is written in four-part style? Would it not be more advantageous to substitute writing in styles in more frequent use?

3. What is the function of skill in writing species counterpoint?

4. Why teach figured basses? How many of our students will have occasion to sit down at the *Klavier* and realize a figured bass of a Baroque ensemble composition?

5. According to William Schuman "the primary goal of education in

music theory is to achieve a meaningful transfer of theoretical knowledge into practical performance."¹ If this is true why not apply theoretical knowledge to interpretation and sight-reading in the theory classes?

6. Would it not be wise, for the purpose of developing functional skills, to divide our students into fairly homogeneous classes of pianists, singers, music educators and so on?

In conclusion it may be said that, from the point of view offered in this article, the teaching of music theory in American colleges suffers from many cultural lags. Much of what is taught is of little functional value to the student, and is only perpetuated by the dead hand of tradition. Many changes in the directions indicated are evident, but a more thorough-going application of a democratic philosophy of education is needed.

1. William Schuman, "On Teaching the Literature and Materials of Music", *The Musical Quarterly*, XXXIV, 2: April 1948, p. 157

NASM Meeting

The following schools were elected to Associate Membership at the 29th Annual Meeting of the National Association of Schools of Music, held November 27-29, 1953 inclusive, at the Palmer House in Chicago: Catholic University, Washington, D. C.; Kansas State Teachers College, Manhattan, Kan.; Music and Arts College of St. Louis, Mo.; Appalachian State Teachers' College, Boone, N. C.; University of South Dakota, Vermillion, S. D.; and McNeese State College, Lake Charles, La.

Attendance at the Convention was the largest in history, with over 250 representatives of colleges, universities and conservatories from all parts of the United States.

The entire membership attended, as the guests of the Orchestral Association, a magnificent concert by the Chicago Sym-

phony Orchestra, playing under the baton of its brilliant new conductor, Fritz Reiner.

President Harrison Keller gave a most encouraging report of the position of the National Association in relation to other accrediting bodies. It was his belief that the designation of the NASM as official accrediting agency for music schools by the National Commission on Accreditation had done much to enhance the importance of music education, and had facilitated cooperation with other accrediting agencies.

In addition to the customary business procedures, the agenda included such features as a symposium on Literature and Materials, headed by Dr. William Schuman, President of Juilliard School of Music; a forum on Opera Production under the joint leadership of Boris Goldovsky, Hans Heinsheimer and Andrew Foldi; a lively panel discussion on Community Orchestras and their challenge to educational institutions under the leadership of Mrs. Helen M. Thompson, Executive Secretary of the American Symphony Orchestra League, assisted by Raymond Gerkowski, Conductor of the Flint Symphony Orchestra, and Walter Heermann, Conductor of the Madison Civic Symphony.

Newly elected officers of the NASM are: President, Harrison Keller, New England Conservatory, Boston; Treasurer, Frank B. Jordan, Drake University, Des Moines; Vice President, E. William Doty, University of Texas, Austin; Secretary, Burnet Tuthill, Memphis College of Music, Memphis.

The Convention adjourned on Sunday, after voting to hold the next meeting in Los Angeles during the 1954 Christmas season.



NASM Officers: Seated, left to right: E. William Doty, Vice-President and Burnet C. Tuthill, Secretary. Standing left to right are Earl V. Moore, Chairman Commission on Curriculum; Frank B. Jordan, Treasurer; Price Doyle, immediate Past President; Harrison Keller, President.

~STUDENT NEWS~

PREPARE NOW FOR A TEACHING CAREER IN MUSIC

Charles A. Lutton, Director
Lutton Music Personnel Service

THERE exists today, among students and student advisors, some confusion as to what constitutes adequate preparation for a teaching career in music. In order to avoid some of the more obvious pit-falls, let me first state that I am assuming you wish to teach in the public schools, or in the colleges, universities, or conservatories of music. Much of this discussion will center around the subject of degrees and teaching certificates; the private teachers or performers will not be materially affected, as there is no rigid preparation required to carry on their musical work. For the person who wishes to teach in the public schools, or in institutions granting recognized degrees in music, the standards are more clearly determined.

How can you best prepare yourself to meet these standards? For those who wish to teach at the public school level, or wish to gain the valuable experience offered in such teaching as a stepping stone to later work in the higher education levels, there are certain requirements that

must be met to qualify for consideration.

First, you must determine what is demanded in the line of degrees, hours of education, and hours of practice teaching in the particular area in which you intend to carry on your teaching.

These requirements vary from state to state and from locality to locality within these states in many cases. What may be required in one state will not be sufficient to qualify you in other states. You may find you cannot teach in the area of your choice because of some course that has not been taken, or because the hours of education or practice teaching required are more than you have successfully completed in your preparation for teaching. A Music Education degree at the Bachelor level is essential for the field of Public School Music. Most states have a fixed number of hours of education and practice teaching required, which should be offered in colleges offering Music Education degrees. It is up to the student and his advisors to ascertain the hours necessary, and be

sure that they are credited to him, bearing in mind that the teacher may wish to change locations later.

We have many people come to us in desperation, who, by reason of a shortage of openings in the higher levels of education, coupled with a desire to eat regularly, wish to work in the public schools. Although they have a Master's degree in many cases, they do not have the requirements for public school teaching, and therefore cannot be considered for these openings. Had they known things were going to be this way, they could have been prepared. Of course, it is always easy to look back after a peculiar situation arises. Look ahead.

The public schools will continue to need a great number of teachers who will be well paid for their efforts. The public schools can offer wonderful experience for the person who wishes to get a broad background for the collegiate teaching field. With this in mind, be ready for any eventuality by preparing now to meet the requirements, whatever they may be.

We now approach the problems of the person who wishes to prepare for teaching at the collegiate level. For him, the problems are basically the same. With rare exceptions, too rare to deserve particular mention, a



Members of Student Chapter at Florida State University talk to Mack Harrell, Metropolitan Opera star, about music careers.



St. Louis Institute of Music Student Chapter attending a class in Directed Teaching, under supervision of Violet Mills, extreme left.

teacher on the collegiate level must have a Master's degree to be considered by those who do the hiring. I have seen many capable performing musicians who do not have their Master's degrees try to get a job in the collegiate field, only to be told with monotonous regularity that they cannot qualify. There is no substitute for a Master's degree. If you wish to teach on the collegiate level, get ready now.

It would be well to consider the particular field of music in which you wish to teach. It stands to reason that there are a limited number of positions available in any given line of music. For example: you may fancy yourself as the answer to any school's demand for a top-notch Theory man. However, it might be well before you plunge into the study of Theory to determine if there is likely to be a job for you after you have developed into this theoretical wizard. It would be folly to be the second best man in your field, only to find out that there is room for but one man, and he is already on the job and doing rather well. Determine, before you are faced with the problem of finding a position, if there is going to be a demand for the music product that you wish to sell. Diversify your field sufficiently to enable you to break into the teaching game from a number of angles, with the intention of working toward your particular goal in time, not just overnight.

Applied Music

You must not stop learning your trade after you start teaching. Do not lose sight of your applied music in favor of theoretical subjects. Most positions open to the beginner involve the teaching of a larger proportion of applied music as against theoretical subjects.

Most music schools today tend to seek those persons for their faculty who can make music as well as talk about it. The old story of actions speaking louder than words applies to music more forcefully today than ever before.

If you are a voice major, a pianist, a brass man, then it would be well to continue to build your performance while enhancing your ability to impart your knowledge to your students. As is always true of

success in any field, hard work is the method of accomplishing one's aim. You have all seen the person who by reason of lack of effort, has failed to develop his potentialities, loses his value to his employers, and is left behind the parade, "unwept, unhonored, and unsung."

There is a great demand for your teaching services in music today. The outlook is bright for the future. The person who knows where he is going and how to get there, will arrive far ahead of the person who is lost because he doesn't know where he is going or the way to get there.

Are you prepared to face the future in the teaching of music? Some of the basic qualifications demanded of the person who wishes to teach in the colleges, universities, and conservatories of music will be found in the continuation of this article in the next issue of *American Music Teacher*.

Chapter News

Chapter 10 of the Student Membership of Music Teachers National Association was organized at Florida State University in Tallahassee early in 1953 with an initial membership of 17 School of Music students. Mr. J. Dayton Smith, Assistant Professor of Voice and Regional Chairman for Music Teachers National Association Student Membership, was the sponsor.

By the time the Florida State Music Teachers Association had met for its 19th annual convention in the School of Music at Florida State University, Mr. Walter James, Assistant Professor of Voice at FSU, had been designated Chapter Sponsor and the membership had grown to 63.

The first meeting of Chapter 10 for the 1953-54 school year was called during the FSMTA convention. School of Music faculty and convention registrants were invited as guests of the chapter for an informal discussion with Mack Harrell, distinguished Metropolitan Opera singer and recitalist. The meat of the discussion was "How Should I Prepare Myself for a Professional Career in Music", and the meeting was most unlike the normal discussion in that questions literally flew at Mr. Harrell to the extent that the one hour set aside for the meeting proved inadequate.

Mr. Harrell pointed out to the Florida State University music students that a professional career should be considered only when the inner urge in that direction is so great that the individual can be satisfied with no other alternative. He related the events which led to his own career as a singer and the story was extremely fascinating.

Chapter 10 is looking forward to a highly interesting and active year and would be interested to learn its position according to membership in comparison with other chapters in the country.

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ROBERT CARTER

President of North Carolina Music Educators Association; Popular Adjudicator; Faculty Member of East Carolina College, Greenville.

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FROM THE STATE ORGANIZATIONS

CONVENTION CALENDAR

STATE

Kansas	February 8-9, Washburn University, Topeka
Texas	March 3-6, Hotel Gunter, San Antonio
Louisiana	March 5-7, Newcomb College, New Orleans
Alabama	March—One Day Materials Clinic
Arizona	April, Thatcher
Delaware	May 19-20, Hotel DuPont, Wilmington
Oklahoma	June 6-7, A & M College, Stillwater
Oregon	June, Salem
Ohio	June 23-25, St. Francis Hotel, Canton
Montana	July, Montana State University, Missoula
Alabama	August 16-18, Alabama College, Montevallo
Wisconsin	October, University of Wisconsin, Madison
New Mexico	October (first weekend), Las Cruces

DIVISIONAL

East Central	February 15-18, 1954, Hotel Statler, Detroit, Michigan
West Central	February 24-26, 1954, Hotel Fontenelle, Omaha, Nebraska
Southwestern	March 3-6, 1954, Hotel Gunter, San Antonio, Texas

NATIONAL

February 13-16, 1955, Hotel Jefferson, St. Louis, Missouri

ALABAMA

Flash! The Alabama MTA, which is 100% National in membership, has set the date for its first big convention. It is to be August 16-18 at Alabama College in Montevallo. Our First Vice-President, who is head of the Music Department at Montevallo, assured the planning committee that the college will go "all out" with help in every phase of the meeting. There will be work-shops, round table discussions, inspirational addresses, social events, and concerts.

Invitations will be mailed to every known teacher in the state, whether or not they are members, in order that they might learn about the work we are doing, and have a part in the

discussion of the certification plan that is being developed by the MTNA Committee on Certification and which has been submitted to all affiliated state associations for suggestions.

Since our membership campaign started a few weeks ago, we have added some outstanding teachers to our roster; Mrs. J. B. Frost and Mrs. Sadie Murry of Birmingham; Mrs. Edwin Hicks and Elvira McCrory of Selma; Bertha Gilbert from Montgomery; Mrs. Paul Burnam, Mrs. Charles Bell, and Mrs. E. M. Pearson of Tuscaloosa; Mrs. Paul Hammons from Ft. Payne; and Violet Bunn of Bessemer. Our District Directors and their county Chairmen are working hard to list new members in our first year book which is now being set up by Mrs. Imogene Hendrix of Decatur, and her committee of Annie Laura Chambers, Athens, and Florence Patton Keith, Birmingham.

Note from Helen White, Treasurer: Have you paid your dues? If not, mail them to 1829 30th Street West, Birmingham, so your professional magazines will keep coming.

FLORIDA

by Howard Wilson

The stars shone brightly at the 19th annual convention of the Florida State MTA, held in Tallahassee on November 1, 2, and 3. Under a panoply of brilliant highlighters and in the setting of the Florida State University with the facilities of its ultra-modern music plant, this was one of the Association's most significant and enjoyable conventions. To the local convention committee and its energetic chairman, J. Dayton Smith, inestimable credit is due.

The opening complimentary concert by the American pianist, Edward Kilenyi, provided the first of a series of musical climaxes. His program featured the entire second book of Chopin Etudes. The series continued with a quarter-tone piano lecture-recital by Hans Barth and an

TENNESSEE MTA FORMED

An organizational meeting was held at the James Robertson Hotel in Nashville, Tennessee November 14 for the purpose of establishing the Tennessee Music Teachers Association. A Constitution and By-Laws was adopted and the following officers elected: President: J. Clark Rhodes of the University of Tennessee; Vice-President: Philip Howard of Middle Tennessee State College; Secretary: Elizabeth Wall of Belmont College; Treasurer: Alfred L. Schmied of the University of Tennessee. An application for affiliation with MTNA on the 100% basis was immediately presented to the MTNA Executive Committee which was approved at the November 27 meeting of the MTNA Executive Committee in Chicago.

invitational concert by the State Symphony of Florida, Dr. Karl O. Kuersteiner conductor. The soloist with the Symphony was Dr. Ernst von Dohnanyi, who played his "Variations on a Nursery Tune." A touching moment occurred when the music teachers greeted their seventy-six-year-old fellow Floridian with a standing ovation. The series concluded with two post-convention events: an illustrated lecture on "The Classical and Popular in the History of Music" by former MTNA President Warren D. Allen, and a *lieder* recital by the Metropolitan Opera baritone Mack Harrell.

Master classes in piano and voice were conducted by Mr. Kilenyi and Mr. Harrell. Other special features of the program were a Junior High School choral demonstration by Dr. Irvin Cooper and a concert of original music by members of the Florida Composers' League, Dr. Howard Wilson, president.

Lively panel discussions in instrumental music, theory, organ, public school music, voice and piano formed the core of the convention's activities. These discussions revolved about such controversial and signifi-

cant phases as "The Current Shortage of String Players," "The Big (piano) Technique" and "Music Theory and the Private Piano Teacher." The desire for ever-increased understanding and cooperation between the private and the school and college music teachers was everywhere in evidence. Discussion group chairmen were Dr. T. C. Collins, instrumental music, Joseph White, theory, S. Edward Bryan, organ, Dr. Cooper, music education, Dr. L. Wolcott Prior, voice, and Raymond E. Lawrensen, piano.

Business transacted included the changing of the state fiscal year to correspond with the National year and the adopting of a resolution favoring the granting by the State of Florida of state teaching scholarships to university students enrolled in music education, as well as in education, curricula.

Retiring President Ann Wilby of Lake City was heartily commended for her inspiring leadership during the past two years. The newly elected officers are Mrs. Merle Sargent, president; Owen F. Sellers, first Vice-President; Dr. A. A. Beecher, second Vice-President; Dr. Claude Almand,

third Vice-President; Lucille Wooten, Recording Secretary; Peggy Neighbors, Corresponding Secretary; Jessie May Caruthers, Treasurer.

The social program, an example of "real Southern hospitality," centered around a banquet at which Dr. Doak S. Campbell, President of Florida State University was the main speaker. Receptions, including one by the Tallahassee MTA, and morning and afternoon coffees rounded out the program.

More than fifty student members attended the convention.

PENNSYLVANIA

by Theodore M. Finney

The Pennsylvania MTA held its fourth annual convention in Philadelphia on November 6-7, 1953. The



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Bellevue-Stratford was headquarters for the meeting, and all sessions except the concert of the Philadelphia Symphony Orchestra and the performance of the Philadelphia La Scala Opera were held here.

A strong local committee under the leadership of Stanley Sprenger, with Elizabeth Pommer Shields in direct charge of program, arranged an exciting two-day meeting.

Perhaps the most interesting subject before the music teachers of Pennsylvania centers around the problem of certification. Progress

was made in understanding the problem, and members left the meetings feeling that no real solution can be made without more study and discussion.

The present officers continue their terms until 1955. Mr. Lewis Howell, who, with Dr. James Francis Cooke, gave his time, energy, and enthusiasm to the founding of the organization, was elected to Honorary Membership. Plans were initiated for next year's meeting to be held in Pittsburgh.



Illinois State MTA issues a publication to its members, entitled The "Music Quiz," edited by Francis Crowley, which keeps its members informed on all association activities, both state and national.

Monthly meetings of the Association are held, together with special social functions such as a Membership Tea in the Fall and an Annual Christmas Party Meeting. At the regular October meeting, Dr. Leo Podolsky lectured on his recent European Tour, while at the November meeting Ray Green of the American Music Center spoke on "New Piano Pedagogy."



The first convention of the newly reorganized Kentucky MTA was held October 31 at the University of Kentucky at Lexington. Although the membership is still small, the enthusiastic response to the program indicates that Kentucky is on her way as an organization and can look forward to much larger attendance next year.

Zaner Zerkle, President of Kentucky MEA, was the guest speaker at the luncheon. Several issues involved in the State Music Festival were thrown open for discussion. It is hoped that the two associations can continue to work together for the advancement of music in Kentucky.

Responsible for the program were: Mrs. Era Wilder Peniston, Chairman, Asbury College, Wilmore; Edward Stein, Kenneth Wright, Jean Marie McConnell of the University of Kentucky; Mary Belt Levey, Berea College, Berea; Martha Jane Stone,

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Western Division

ARIZONA MONTANA
OREGON WASHINGTON

A Code of Ethics submitted by the Education Committee of Washington State MTA was approved by the MTNA Western Division Executive Committee at the Seattle convention last August. The suggested code is to be referred for further consideration to the MENC and MTNA national committee.

The following is the report of the Joint Committee On A Suggested Code of Ethics For Members of MTNA and MENC, as adopted by the Western Division of MTNA:

We, the members of Music Teachers National Association and Music Educators National Conference, having dedicated ourselves to the advancement of music and the growth of young musicians, recommend the following principles of ethical practice as standards of professional conduct in areas affecting members of both organizations.

In the Area of Studio Music Teaching

1. The studio music teacher will cooperate in the support of public education and encourage pupils to participate in school ensembles and activities for the social advantages of group performances.
2. The studio teacher will refrain from exploiting the student, who is precocious but displays an immature virtuosity, primarily for the teacher's own profit and prestige.
3. The studio teacher, if affiliated with the public schools in an instructional capacity, will conform to the policies of the school and cooperate in all details of administration.

In the Area of Music Education

1. The public school music teacher will not show partiality when advising those seeking guidance in selecting a private teacher, but will, if requested, suggest the names of two or more private teachers in the community, the final choice to be made by the parents and pupil.
2. The public school music teacher will secure advance approval from the properly constituted authorities for the use of a cost-free room in a publicly-owned building for the purpose of teaching privately for personal monetary gain.
3. The public school music teacher will, after a period of basic music instruction through groups or classes, encourage study with a private teacher, so the student's specific abilities can be more carefully developed.

In Areas of Cooperative Activity

1. Teachers will refrain from discussing with parents or pupils the work of another teacher in such a way as to injure the professional reputation of that teacher.

2. Teachers will not claim sole credit for the achievement or reputation of pupils under cooperative instruction, when such claims shall imply discredit upon a preceding or presently cooperating teacher.
3. Teachers will not claim credit without proper recognition for the achievement of any student until the student has studied with that teacher for at least a term of a year.
4. Teachers will offer opportunities for study to gifted but under-privileged students in the form of free lessons or scholarships only upon merit and not as inducements to study with a particular teacher.
5. Teachers will not solicit another teacher's students.
6. Teachers will not accept a student if he has failed to pay his just indebtedness to a previous teacher.

7. Teachers will rely only upon their professional qualities to attract students and will avoid using their positions in the community, churches, or schools to induce students to study with them.

Any unethical conduct shall be reported to the respective State Executive Board of either MTNA or MENC of the offending member.

Victor Baumann (California-Western, MENC)

Frank D'Andrea (Washington MEA)

Karl Ernst (Oregon MEA)

Theodore Kratt (Oregon MTA)

Hazel Harvey Quaid (Arizona State MTA)

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by ERNST TOCH

Forty mattresses and pillows fail to cushion an unidentified princess from the intrusion of a little pea placed in her bed to test her noble sensibility. Unable to sleep on such conditions, she rises bruised and wounded, proving her imperial lineage and documenting her claim to be a prince's proper wife.

Such is the climax of Ernst Toch's amusing opera, "The Princess and the Pea," recently published with English text by Marion J. Farquhar. The small cast includes:

the Princess—soprano
the Prince—tenor
his father, the King—bass
his mother, the Queen—soprano
the Chancellor—baritone
the Minister—tenor
the Nurse—(mezzo) soprano

The mixed chorus includes servants, maids, pages, and ladies of the court. No elaborate and expensive settings are required. By shifting

properties, the opening court-scene is transformed into a bedroom for the big test.

This rollicking comedy lasts about 50 minutes and is ideal for opera workshop groups to undertake. Performances have already been presented by the Cleveland Institute of Music, Hartford School of Music, San Francisco Symphony Orchestra and the Philharmonic Society of New York children's concerts, University of Southern California and Southern Methodist University.

Orchestral materials are available on rental and include: 2 flutes, oboe, clarinet, bassoon & contra bassoon, horn, trumpet, tuba, timpani, percussion, and strings. The vocal score is available from your local dealer at \$3.00. Choral parts are printed separately for soprano, alto, tenor, and bass, costing 10 cents per part.

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DETROIT PROGRAM

(Continued from page 7)

C. Theory-Composition

Panel Discussion: "How Can We Improve Theory Teaching?" featuring Oswald Jonas, William B. Christ, Eugene Carrington

Musical Interlude—Choral Concert by the Concert Choir of Central Michigan College of Education, Eugene Grove, conductor

SECTIONAL MEETINGS

A. Music in Therapy, Roy Underwood, Michigan State College, chairman

"How Can the Private Music Teacher Use Music Therapy Principles?", Roy Underwood

"How Can the Private Music Teacher Help as a Hospital Music Volunteer?", Ellen Petersen

B. Joint Meeting, Strings, ASTA

Recital by George Miquelle, concert cellist, and Mischa Kottler, concert pianist, in program of sonatas by Beethoven, Tscherepnin, and Brahms.

C. Senior Piano

Panel Discussion with Musical Illustrations: "Four Great Schools of Piano Playing".

1. Isidor Philipp—Lucile C. Jolly
2. Ferruccio Busoni—Gunner Johansen
3. Tobias Matthay—Marjorie W. Briggs
4. Olga Samaroff—Earl Rymer

Evening

General Session, Committee on American Music, Burrill Phillips, University of Illinois, chairman

"Percussion Music and the Percussion Ensemble", Paul Price
Concert by the University of Illinois Percussion Ensemble,
Paul Price, conductor. Works by McKenzie, Chavez, Colgrass, Lou Harrison, Varese

Wednesday, February 17

Morning

Registration and exhibits

SECTIONAL MEETINGS

A. Certification

1. Teacher Training in the Program of Certification
2. A Resume and Re-evaluation Report of the Features of the Model Plan Based upon the Second Session

B. Theory-Composition

"Pre-College Training in Theory and Composition", Norman Phelps

C. Joint Meeting, Strings, ASTA

1. Demonstration—"On the Improvement of Teaching Mixed Strings in Classes", Marjorie Keller
2. Discussion

General Session on American Music—Concert

Sonata Recital by Daniel Eller, pianist, and

Robert Swensen, cellist

Choral Program presented by Illinois Wesleyan Collegiate Choir, Lloyd Pfautsch, director

Noon

Illinois State MTA Luncheon

Afternoon

General Session: Concert sponsored by String Committee and ASTA. Program presented by Toledo Youth Symphony, Cecile Vashaw, conductor

Musical Interlude—presentation of "Reunion", an American chamber demi-tasse opera by Jeanellen McKee

SECTIONAL MEETINGS

A. Music in Colleges, Karl Eschman, Denison University, chairman

Lecture-recital: "What the Applicant for a Fulbright Fellowship Should Know", Robert Miller

B. Musicology, Robert A. Warner, Eastern Illinois State College, chairman

Lecture-Concert: "Some Aspects of Polychoral Works in the Early Baroque", John Bryden, followed by program by Michigan Singers of the University of Michigan, Maynard Klein, director.

C. Joint Meeting, Strings and ASTA

"Problems and Aspirations of the Community Orchestra", David Robertson, Oberlin Conservatory

Panel Discussion, featuring conductors Orien Dalley, Wayne Dunlap, Romeo Tata, Cecile Vashaw, Thomas E. Wilson

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Evening

Joint Banquet

Toastmaster—Roy Underwood, Michigan State College
 Speaker—Theodore M. Finney, University of Pittsburgh
 Program—Premiere performance of "Sometime After", a musical drama of today by R. H. Flood, C. S. B., and G. W. Bowers

Thursday, February 18

Morning

Registration and Exhibits

SECTIONAL MEETINGS

A. Certification

1. Recommendations by the Committee on Certification
2. Desirable Action
3. Directives and Recommendations Toward the Formation of State Committees on Certification
4. A Forum on Publicity, Finance and General Procedure

B. Theory-Composition

Open meeting for the purpose of organizing on a divisional basis

C. Joint Meeting, Strings and ASTA, Paul Rolland, University of Illinois, presiding

1. Music: Program presented by String Ensemble of the Detroit Elementary Schools, S. W. District, Esther Miquelle, conductor.
2. "Toward Greater Cooperation Between the Private Studio Teacher and the Public School String Teacher", Blanche Schwarz Levy

Panel Discussion

D. Council of State and Local Presidents—Breakfast

SECTIONAL MEETINGS

A. Joint Meeting, Strings and ASTA

1. Recital by Paul Doktor, Concert Violist, Mannes School of Music, New York. Works of Purcell, Hoel, Schumann, Vaughan Williams
2. Business Session

B. Music in Colleges

Afternoon

General and Business Session

Joint Meeting, Strings and ASTA

Music by Detroit All-City High School String Quartet

"On the Teaching of the Lower Stringed Instruments", Georges Miquelle, concert cellist

Panel discussion

Music: String Ensemble from Cass Technical High School

"On the Improvement of String Teacher Education", Joseph E. Maddy

Panel Discussion

OMAHA PROGRAM

(Continued from page 10)

B. Certification, Rogers Whitmore, University of Missouri, presiding.

C. Musicology, Robert D. W. Adams, University of Kansas City, presiding.

"Chorale Cacophony", Edwin Liemohn

"Bicinia in the 16th and 17th Centuries", Emil Bock

Evening

Banquet at the University of Omaha.

Toastmaster—Truman Morseman

Speaker: Rudolf Ganz

Concert

Friday, February 26

Morning

Registration and Exhibits

Breakfast, Council of State and Local Presidents, Donald M.

Swarthout, University of Kansas, presiding, and speaking on

"Recent Administration Adjustments Within MTNA

Looking Towards Greater National Service in Music"

"The State Music Teachers Association and Its Place in the

National Picture", Lloyd Spear

"The College, University and Conservatory Teacher of

Music and His Relationship to MTNA. His Opportunity

for Enlarged Service and Potential Rewards", Franklin

B. Launer

"The National Picture at Present in Affiliation of State and

Local Groups. Where Now and What Next?", Barrett

Stout

Student Activities, Jeannette Cass, University of Kansas, pre-

siding.

"How to Prepare for a Music Career as a Singer or Violin

Teacher", Reinhold Schmidt

"Preparation for Being a Composer and Theory Teacher",

John Pozdro

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SECTIONAL MEETINGS

- A. Therapy, E. Thayer Gaston, University of Kansas, presiding.
 B. Theory, Doy Baker, University of Dubuque, presiding.
 Topic: "Approaches to the Teaching of Contemporary Music"
 "Some Aspects in the Teaching of Contemporary Music", Katherine Mulky Warne
 "The Teaching of Modern Harmony", Robert Tyndall
 C. Junior Piano, Ruth Emmert Fallein, Drake University, presiding.
 "Visual Aids in Teaching in Developmental and Remedial Reading", Camilla Belle Singleton
 "Young Peoples Repertoire Class", John Simms

Noon

Luncheon sponsored by The Omaha Music Teachers Association

Afternoon

SECTIONAL MEETINGS

- A. Strings, Emanuel Wishnow, University of Nebraska, presiding.
 Topic: "Suggestions for a Revitalized String Program"
 B. Senior Piano, William Meldrum, William Woods College, presiding.
 C. Voice, Herbert Gould, University of Missouri, presiding.
 General Session—Recital by Wiktor Labunski, pianist
 Business Meeting

SAN ANTONIO PROGRAM

(Continued from page 11)

- A. Theory, Tom Matthews, University of Oklahoma, presiding.
 "How Much Music Theory for the Music Education Major?", E. J. Schultz, University of Oklahoma
 B. Musicology, William R. Clendenin, University of Colorado, presiding.
 "Perino Fiorentino and His Five Lute Pieces", Elwyn A. Wienandt
 "Musical Entertainments in England During the Latter Eighteenth Century", Michael Winesaker
 "Schonberg and the Theoretical Evaluation of His Third String Quartet", Bela Rozsa
 C. Piano
 "Comparative Analysis of the Debussy and Chopin Etudes", Stefan Bardas, University of Tulsa
 General Session: Goals and Standards in Music Education, Archie N. Jones, University of Texas, presiding.
 Panel Discussion, presenting Warner Imig, Max A. Mitchell, Kenneth Osborne, T. Smith McCorkle, Jack R. Stephenson

Afternoon

- General Session: Piano, Robert Hoffman, Musical Arts Conservatory, presiding.
 Panel discussion: "Preparation of the Curriculum of the Private Music Teacher", presenting Storm Bull, Byrd Danfeler, Max A. Mitchell, Mrs. Ben H. Lincoln
 Concert by Sylvia Zarembo, pianist, University of Oklahoma, in a program of Bach, Beethoven, Chopin, Ravel and Kabalevsky
 General Session: Organ, at Madison Square Presbyterian Church. Marilyn Mason, concert organist, presiding.
 Performance of Concerto for Organ and Brass by Norman Lockwood

Evening

- General Session: Voice, John N. Maharg, Arkansas State College, presiding.
 "Essential Elements of the Singer's Musicianship", Vera Neilson
 "Developing the Singer's Musicianship", Robert Page
 Guest Soloist: Josephine Antoine, University of Texas

Friday, March 5

Morning

- General Session: Musicology, William R. Clendenin, University of Colorado, presiding.
 "Musicology and the Composer", Paul A. Pisk
 "Musicology and the Performer", Howard Waltz
 "Musicology and the Teacher", Mischa Meller
 General Session: Contemporary Music, Carlos Moseley, University of Oklahoma, presiding.

Contemporary composers of the CANTO States
 Kent Kennon, Colorado; Archie Jones, Texas; Paul Pisk, Texas; Bela Bela Rozsa, Oklahoma; Harrison Kerr, Oklahoma

Afternoon

- General Session: Music in Colleges, Orville J. Borchers, Southern Methodist University, presiding.
 Subject: "How Can the Study and Teaching of Music in College Be Made To Serve a More Functional Purpose"
 "Making the Teaching and Study of Theory Functional", Evelyn Bowden, Ouachita College
 "Music and the Student of Literature", John M. Raines
 Performance—Fantasie, Opus 124—Saint-Saëns
 Angel Reyes, violinist; Jill Bailiff, harpist
 "How to Make the Teaching of Music Education More Functional", Walter Hodgson
 "Functional Purposes of the Study of Applied Music, Particularly Piano", Daniel Sternberg

SECTIONAL MEETINGS

- A. Organ
 B. Psychology, Morton J. Keston, University of New Mexico, presiding.
 "The Meaning of a Musical Judgment", Morton Keston
 "A Psychological Approach to Modern Music", Harrison Kerr
 "Problems Encountered in Memorizing Music", Storm Bull
 "A Demonstration of a Test of Music Preference", Morton J. Keston
 C. Strings, G. Lewis Doll, San Antonio, presiding.
 "The University of Texas Youth String Project"
 Demonstration, Albert Gillis
 Program by the Allegro Trio, playing Trio, Op. 67, by Shostakovich
 "The Youth Orchestra Movement", Howard F. Webb

Evening

- Banquet
 Toastmaster: Archie N. Jones, University of Texas
 Speaker: Daniel Sternberg, Baylor University
 Music: The University of Texas String Quartet, in a performance of Schubert's Quintet in C Major, assisted by Phyllis Young, cellist

Saturday, March 6

Morning

- SECTIONAL MEETINGS
 A. Music in Colleges, Orville J. Borchers, Southern Methodist University, presiding.
 "Is There a Common Basis for Certification of Music Teachers in the Southwestern Division of MTNA"
 Panel Discussion led by members of the Committee on Music in Colleges
 B. Piano
 "Ten Perfect Fingers"—A supplement to Standard Technical Vehicles, Lemuel Childers, Tulsa
 "Visual Aid to Spontaneous Sight Reading", Robert E. Hoffman
 C. Voice, Eugene Kuyper, presiding.
 "Problems of Diction", John N. Maharg
 "Some Aspects of Vocal Interpretation", Clyde Jay Garrett
 Guest Artists—Opera Workshop Group from University of Texas, directed by Alexander von Kreisler
 "Sunday Excursion" Alec Wilder

Noon

- Southwestern Division, MTNA Luncheon
 Speaker—E. William Doty—"High School Credit For Outside Music Study"
 Music—All Southwestern Division Student Concert (one representative from each of the CANTO states)

Afternoon

- General Session: Strings, G. Lewis Doll, San Antonio, presiding.
 Concert by Houston Youth Orchestra, Howard F. Webb, conductor
 General Session: Certification, Jewel Major Roche, member of MTNA Committee on Private Music Teacher Certification, presiding.
 Topic: "Plan Suggested by MTNA Certification Committee for Certification of the Private Music Teacher". Panel discussion by E. Clyde Whitlock, Storm Bull, V. J. Kennedy, Lemuel Childers, Byrd Danfeler, Evelyn Bowden, T. Smith McCorkle.
 Concert by San Antonio Symphony Orchestra, Victor Alessandri, Musical Director. Complimentary passes for all MTNA convention guests and members.

ELSTON

(Continued from page 1)

for the same reason that his commercial brethren shun it: the average audience is by now receptive (conditioned) to a few of the Beethoven piano sonatas but not to a sonata by Krenek or Sessions. If the faculty performer takes to heart the cause of modern music he must emulate the research physicist rather than the professional concert artist; he must find his reward in his work rather than snatching vaingloriously after popularity.

The teacher of applied music must cast away the erroneous idea that if a student is given a sound foundation in eighteenth and nineteenth century music, the student will thereby develop proficiency in modern music, somehow, eventually. Needless to say, a thorough training in the great music of the past is indispensable to every musician, and this training is the only sound preparation for the new music. It is utterly mistaken, however, to take up with modern music last because it is the last to appear on the scene. Will the voice teacher first teach the student to sing a large and difficult Bach aria and then only a simple Schubert song, because of their chronological order? There exists by now modern music in every grade of technical difficulty and a goodly amount of it is of high artistic and pedagogical value. As for contextual difficulties in modern music, some dissolve away upon further study, while others remain as a persistent challenge to our highest faculties. Such a challenge can actually be exhilarating; certainly difficulty is in nowise incompatible with artistic excellence: *Hamlet*, and Beethoven's *Grosse Fuge* come to mind.

The conditions for the successful teaching of modern music are no different than those pertaining to the successful teaching of any subject matter; the teacher must possess his material fully and be enthusiastic about it. But to acquire sound knowledge of new music, time and intensive study are essential. Hence it is unreasonable to expect any appreciable cultivation of the modern music literature by the teacher of applied music, so long as our music institutions fail to lighten the burden of studio lessons, often far in excess

of what it should be, especially if the teacher must prepare himself for many concert appearances and devote extra time to special coaching of student recitalists.

The modern music repertory for the college should range alertly and adventurously over the entire field, reflecting openmindedness towards the different styles, and exploring within practicality the great variety of instrumental and vocal types.

Many college concerts featuring modern works show increasing the symptoms of two maladies: provincialism and academism. Our

musical provincialism is characterized by a narrow self-centered interest in American music; we could call it musical isolationism. No longer so touchy about our native music, we now tend to be rather smug about it. Certainly we can take a justifiable pride in the fair proportion of distinguished American compositions, and we should encourage our music by providing it with the fullest opportunity to reach the listening public. But the parochial spirit can only retard our maturing. We can have only one standard applicable to music, as to every other



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human endeavor, namely that which we honestly judge to be the best, and which we should therefore uphold regardless of its origin. Festivals devoted exclusively to modern American music entail the danger of leading us into pettiness of spirit and of dulling us to that which is admirable outside ourselves.

Musical academism, the other malady which besets us, betrays itself by a preference for those modern works about which there is little or no controversy, to which there clings a comfortable air of the familiar. The music academician inclines to rate cleverness higher than creative imaginativeness, decorum higher than character, fashionableness higher than originality. The lamentable result is that some of our most gifted composers are being passed over in virtual silence because their star has not yet risen in the concert world, or because one can dismiss them with those damning epithets "cerebral" and "experimental."

Yet for those of us to whom modern music is a vital part of our culture, there is ample reason for gratitude that its place in our colleges is now secure, its importance increasingly recognized. Indeed, for many of our composers, performers and music scholars, our colleges are a stronghold, perhaps a last stronghold, where the musician is comparatively free to resist the pressures and strategies of the market place with all its crass self-interests, and where he can devote his efforts to keeping our musical heritage alive and to implanting in the youth the will and knowledge for its continued flourishing.

EDITORIAL

(Continued from second cover)

powers once and for all in youth. He has to keep on using them. I am not suggesting that he must go to school all his life. But I am proposing that he should learn all his life; and I think he will find that *informal association with others who have the same purpose in view will help him and them to achieve it.*" So writes Robert M. Hutchins in *The Conflict in Education*, published by Harper and Brothers, New York, 1953. (The italics are ours.)

This appeal to the intellect is much more arresting than the ubiquitous

appeal to the emotions. Granted that teachers and creative artists generally do not find themselves in positions where little strain is placed on their intellect. Teachers and creators are forced to use their brains incessantly. However, it is possible for one to teach for years and still fail to continue learning. It is quite possible for a person to teach twelve years and have only one year of teaching experience with eleven repetitions.

Therefore, with the hope of being able to assist teachers to continue learning "through informal association with others who have the same purpose in view," with the hope of being able to contribute to the advancement of musical knowledge and to the improvement of teaching, MTNA will bring to the music teachers of this country three Divisional Conventions in Detroit, Omaha, and San Antonio in 1954. Further details concerning the offerings available to convention registrants can be found on other pages of this issue of *American Music Teacher*. You are invited to examine these descriptions of the activities that have been planned for your pleasurable edification. You will find them thrilling, exciting, glamorous! You will hear music, speakers, and discussions such as you have never heard before! You will return home uplifted, re-created, ready to meet any challenge that comes your way! *Stay alive! Don't die! COME TO THE MTNA CONVENTIONS IN 1954! COME ON, BOYS! LET'S GO!* S.T.J.

CRONE

(Continued from page 5)

choir and deputy of the Rector, with whom the canonical responsibility really lies, the organist's approach to the task of music selection must be made in all humility and with a sympathetic feeling for the simple and straightforward musical settings of the choral service which traditionally belong to *choir and people*. In this, he must have the closest cooperation of the Rector who is obligated to *teach* his congregation the true doctrine and tradition of the Church.

Now as to the type of music the choirmaster should select in conformance with these principles,—the first thought is of hymns, since their use is by far the more wide-spread of the two types of choir-congregational

music. These are generally selected by the Rector to conform with the church season and his sermon text. However, since not all clergy are musically conscious, the organist can usually help the situation along by discreet and judicious suggestion, thereby gradually eliminating those musical settings, and in some cases texts which are unworthy of a place in the service. He is certainly qualified by musical training to make an artistic judgment. Of great help in the selection of hymns for the seasons is the *Classified List of Hymn Tunes* published by the H. W. Gray Co. by authority of the Joint Commission on Church Music. In addition to selections for Morning and Evening Prayer, there is a complete table for use of hymns as Propers at the Communion Service, including *Introit*, *Sequence* or *Gradual*, *Offertory*, *Communion*, and *Final Hymns*. It also classifies the tune as to type—plainsong, chorale, psalter tune, modern tune, etc., along with notes on their rendition and suitability for different types of choir.

The Episcopal Hymnal of 1940 contains a Liturgical index which is most helpful to those not intimately acquainted with the proper hymns for use as *Introit*, *Gradual*, *Offertory*, or *Communion*. My sole personal criticism of this list is that in the attempt to introduce new texts and tunes in some cases the traditional liturgical hymns are not shown in the list.

In many cases, the singing of hymns is most tiring to choir and congregation alike, generally due to a repetition verse by verse of the tune with no variation. Several methods may be employed to heighten interest—some verses may be sung in unison, others in parts, some verses unaccompanied, or at least without 16' tone in the pedal. The advantage of unison hymn singing lies in the encouragement given to congregational singing, and in the harmonic freedom given the organist, who may then improvise new harmonies, or play contrasting solo melodies on a second manual of the organ. Still another variant is the use of descant by all or part of the choir while the congregation sings the hymn in unison. For sluggish hymn singing, it is advisable to use unison vocal treatment, with organ registration based on 4' tone and chorus

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mixtures, rather than the usually heard thick 8' tone of diapasons and flutes. For this reason, the multiple-pitch organ, sometimes termed classic or baroque, is much better suited to lead the choir and people in hymn singing. In processional hymns which would ordinarily necessitate repetition of at least part of a hymn, were the choir to sing continuously, it is better to improvise short interludes between some verses or groups of verses as the time demands, thereby giving the choir and people a momentary breathing spell, and making possible at the same time greater variation in the organist's treatment of the musical material.

Our second consideration shall be the selection of liturgical music—that part of the choral service which is specified by the Prayer Book as belonging to priest, choir, and people as part of the Liturgy itself. For the Offices of Morning and Evening Prayer and for special occasions, we have a well-chosen selection of Anglican chants in the 1940 Hymnal. The complete Psalter is now also available. The pointing has been further simplified, and with a natural flow of words, it approaches the ideal of reading with certain pitch inflections. For this reason plain-song settings are to be preferred. In those churches where the congregation is unprejudiced and accustomed to the tonality of this music, it is well worth the time spent to insure a smooth delivery of the words. Certainly plain-

chant is favored by tradition.

A goodly selection of music for the Eucharist will likewise be found in the Hymnal. Here again plainchant is preferred, as congregational participation is essential. In addition to the hymnal material, there is the Douglas edition of plainchant Masses in English, and a number of settings in unison by modern composers.

As we come to the selection of anthems, the whole field of church music is open to the choirmaster, limited only by his artistic judgment and compliance with the Prayer Book rubric on church music. The text should reflect upon the Propers, the Psalm or Lesson for the day, or the Sermon. A hint as to text may be found in the Prayer Book under the introductory material entitled "Proper Psalms for Seasons and Days," and "A Table of Psalms for the Sundays of the Church Year." For the Eucharist, a copy of the "English Gradual—Part II" will be most helpful, and for those who would delve further into antiquity, the "Liber Usualis" is available.

As to adequate rehearsal for those parts of the service belonging primarily to the choir, I personally try to have at least four Sundays' programs in rehearsal at one time. In keeping with the idea that the Offertory or Anthem is a *choir* function, selections should be confined to those compositions which use the full choir in their entirety, or to those with incidental solos whose material has function in relationship to the composition as a whole. The use of a solo for an offertory is at best a crutch to aid the choirmaster, who, perhaps through no fault of his own, was unable to prepare a chorus setting of the text in time. Where solos *per se* must be employed, let us look for an accompaniment which has musical importance in itself—in most cases the 17th and 18th century church music contained this element where a solo voice was concerned. The beauty of the solos in Bach's church cantatas lies not so much in the vocal line, but rather in its combination with the melodic bass and one or more instrumental "solo" voices, which in combination result in a trio, quartet, or a larger combination of melodies of equal importance.

With due respect to the host of composers who have created great re-

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ligious art works in the form of so-called "Cathedral" choir music, most choirs should use it quite sparingly. It has its place in the church, but to a very limited extent. The danger lies in that the congregational attitude will be that the choir is merely giving a concert within the form of the service. On the other hand, the Order for Evening Prayer offers an opportunity to competent choirs to use anthems, cantatas, and even oratorios of a more "showy" type. The Office does not provide for a sermon. The rubric states that the minister may use the time following the office for instruction, which may be a sermon, or might be interpreted to imply a choral work sung by his first assistant, the choir, the text of which shall accomplish the same purpose. Historically, the development of the cantata and oratorio took place in pre-Reformation times, and as such was an attempt to set to music and dramatize some biblical text, a point of doctrine, or event in church history, in order that the people might better understand the great Christian truths. Used in this way, the more elaborate types of church music can be used to advantage, keeping in mind that a good performance with adequate musicians is necessary. The congregation must be made to feel that the choir is presenting a lesson or sermon via music, and here again the soloist's role must take a subjective attitude, in order that the congregation shall reflect upon the presentation of the work as a whole. Such compositions which merely tend to glorify the individual solo voice should have no place in the church.

Unity between component musical portions of the service is to be attained through the organ pieces selected, as well as short improvisations connecting the various numbers in some sort of general key scheme. Organ preludes are most effective which create an atmosphere of prayer or spiritual contemplation. Association with the opening hymn or Introit can be achieved through use of some type of chorale improvisation, of which any number exist based on

hymns from pre-Bach times to the present. This applies as well to the plainchant service music. The Voluntary at the close of the service can be handled in the same manner, although generally it may be of a jubilant character.

For those wishing to delve further into the problems of the Anglican organist, I can recommend two short volumes which may be profitably read by the layman, professional church musician, and clergy alike. The first is a book now some thirty years old, by the English organist, Dr. Harvey Grace, entitled *The Complete Organist*, published by Richards Press, London. It runs partly in a humorous vein, as its parody title suggests, but invariably drives home its point in a most serious fashion. It, of course, deals directly with the state of music in the English Church. Of wider scope is a most recent publication (1952) by Dr. Archibald Davison, *Church Music—Illusion or Reality*, published by Harvard University Press. Here is a small volume by a musicologist as well as a churchman who withholds no punches in outlining a musico-religious philosophy. He truly points out the faults of church music-making in our time, both Catholic, Protestant, and non-liturgical. It will prove most profitable reading as well as thought provoking to those who would know where we are going and why in the realm of church music.

What has been stated about Anglican church music can be applied in a broader sense to that of all religious bodies. Let us therefore become ever more conscious of the part we can play in our worship music—as laymen, teachers of church musicians, and as professional performers of church music. We have a year-round opportunity at least weekly for participation in some way by all of us. Let us strive for a greater integration of musical expression into our services and basic religious concepts, keeping in mind that music is an adjunct to the Liturgy "to the Glory of God alone."

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BILLINGHURST

(Continued from page 9)

that it is easier to read the bass clef and to memorize than it used to be. The weekly private lessons give ample opportunity for extra assistance to those children with less musical background. Several students have become school accompanists because they can now harmonize melodies sung in the school-room.

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"This integration of class procedures with private piano instruction

seems to me to be the happy answer for the studio teacher who believes fervently that the attainment of pianistic skill on the part of his young protégés should proceed hand in hand with a broadening of their musical horizons.

"I have proved to myself that the chord approach, with its application in intensive transposition, forms an entirely sensible foundation for the building of specialized skill. I am satisfied also that group lessons set the behavior pattern of playing for others that is as indispensable to skilled performers as to those who merely want to share the joy of music with their friends."

TEMIANKA

(Continued from page 8)

attend a meeting one-hundred or two-hundred miles away.

Some of these meetings were sponsored by the local college or high school. Sometimes a group of school teachers would organize them independently. Sometimes they would take the form of a teacher's clinic, or a master class, or a lecture recital, or a debate. The name and form are unimportant. What mattered was that everyone could bring his ideas and questions to these meetings, and carry home with him satisfying answers to many of his problems. Spirited debates frequently testified to the intense interest and idealism of those attending.

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JOURNAL OF RESEARCH IN MUSIC EDUCATION. Volume I, Number 2, Fall 1953. 76 pp. Chicago: Music Educators National Conference.

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*There is a typographical omission in
the mimeographed and circulated copies
of the Constitution and By-Laws of the
MTNA. Article II, Section 2 of the
Divisional Constitution states, "The
officers of the ——— Division of the
MTNA shall be a President, a Secre-
tary, and a Treasurer . . ." It should
read: "The officers of the ——— Divi-
sion of the MTNA shall be a President,
a Vice-President, a Secretary, and a
Treasurer . . ." This correction will
be made in the next duplication of the
MTNA Constitution and By-Laws.*

*Barrett Stout,
President, MTNA*